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No. 28

EXETER HALL.

Production of a New Oratorio by JOSEPH RUDOLPH SCHACHNER, WEDNESDAY EVENING, July 30, IN BEHALF OF THE BRITISH COLUMBIA FEMALE EMIGRATION SOCIETY. THE Committee of the above Society beg to announce that a NEW ORATORIO will be produced at EXETER HALL, on WEDNESDAY EVENING, July 30, entitled, "ISRAEL'S RETURN FROM BABYLON," in four parts:—1. Captivity; 2. Deliverance; 3. Reconciliation and Return to Zion; 4. Promise, and Song of Praise.

Composed by JOSEPH RUDOLPH SCHACHNER. Principal vocal parts by Mlle. TITIENS, Mrs. LAURA BAXTER, Mr. W. WEISS, and Mr. SIMS REEVES; with a Chorus of 400 voices, and a Band of the most eminent professors.

Conductor: Mr. ALFRED MELLON.

The entire proceeds of this performance will be given to the above Society. Reserved and Numbered Seats, 21s.; West Gallery and Side Seats, Area, 10s. 6d.; unreserved Seats, 5s., which may be obtained at Mr. MITCHELL'S Royal Library, 33 Old Bond Street.

ST. JAMES'S HALL, MONDAY, July 14.—Mad. LIND-GOLDSCHMIDT, Mlle. TITIENS, Mr. SANTLEY, Mrs. ANDERSON (her last public performance), Herr JOACHIM, and Sig. PIATTI. Full Orchestra and Chorus. Conductor, Professor W. S. BENNETT, Mrs. D.

The programme of the PHILHARMONIC JUBILEE CONCERT can be obtained at ADDISON HOLLIER & LUCAS, 210 Regent Street; where Tickets also can be had.

PHILHARMONIC SOCIETY.—JUBILEE CONCERT. St. James's Hall, Monday Evening, July 14, at Eight o'clock. The DIRECTORS have the gratification of announcing that Mad. LIND-GOLDSCHMIDT and Mlle. TITIENS have kindly consented to sing, assisted by Mr. SANTLEY, Mrs. ANDERSON (Pianoforte)—her last public performance—Herr JOACHIM (Violin), and Sigur PIATTI (Violoncello). Conductor, Professor W. S. BENNETT, Mrs. D., who has composed an overture expressly for this occasion. Full orchestra and chorus. Stalls, Balcony, or Area, 21s.

ADDISON, HOLLIER & LUCAS, 210 Regent Street, W.

M. TENNANT will sing "A YOUNG AND ARTLESS MAIDEN," from HOWARD GLOVER'S popular Operetta of "ONCE TOO OFTEN," at the Concert of the Metropolitan Free Drinking Fountain Association, Exeter Hall, July 16.

M. TENNANT has the honour to announce that his FIRST TOURNEE for the Winter Season, for which MAD. LEMMENS-SHERRINGTON is already engaged, will commence on Monday, November 3. Full particulars will be shortly announced.

M. GEORGI will sing "O MIO FERNANDO" (La Favorita) at the Concert de Bienfaisance Française, at St. James's Hall, THIS EVENING.

A. TUNER.—WANTED a Situation as Pianoforte Tuner and Repairer in Town or Country. Out-door employment preferred. Age 25. Salary Moderate. Direct, W.T.G., 2 Castle Square, Brighton.

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MISS ARABELLA GODDARD begs to inform her Friends and Pupils that she has REMOVED to No. 26 Upper Wimpole Street, Cavendish Square.

THE THIRTY-NINTH MUSICAL FESTIVAL OF THE LOWER RHINE.*

(From the *Neiderrheinische Musik-Zeitung*.)

On the 8th, 9th, and 10th June, the Musical Association of the Lower Rhine celebrated their Thirty-ninth Festival, the conductor being Herr Ferdinand Hiller, and the performers Mad. Louise Dustman, Imperial and Royal chamber-singer, Vienna; Mlle. Gertrude von Conraths, Cologne; Mlle. Francisca Schreck, solo singer, Bonn; Herr Carl Schneider, of the Ducal Theatre, Wiesbaden; Herr Carl Becker, Grand Ducal Hessian chamber-singer, Darmstadt; Herr Carl Hill, solo singer, Frankfort-on-the-Main; Herr Franz Weber, Cathedral organist and Royal music-director, Cologne; as well as several other artists and amateurs from Aix-la-Chapelle, Boun, Barmer, Brunswick, Brussels, Coblenz, Düsseldorf, Elberfeld, Essen, Frankfort-on-the-Main, Cologne, Meiningen, Oldenburg, Paris, Treves, Wesel, &c. The programmes were as follows:—

Sunday, June 8.—*Solomon*, oratorio, by G. F. Handel, according to the original score for double chorus, solos, orchestra, and organ (the organ part by Mendelssohn).

Monday, June 9.—First Part: 1. "Sanctus" and "Hosannah," from the High Mass, in B minor, for six-part and double chorus, orchestra, and organ, by J. Seb. Bach; 2. Overtures and Scenes from the opera of *Iphigenie in Aulis*, by Gluck—Second Part: 3. Symphony, No. 9, with final chorus, on Schiller's Ode, "An die Freude," by L. von Beethoven.

Tuesday, June 10.—First Part: 1. Symphony, in D major, by Haydn; 2. Concert-Aria, by Mozart, sung by Herr C. Schneider; 3. "Die Nacht," hymn, by M. Hartman, for chorus, vocal solos, and orchestra, composed by Ferdinand Hiller (first time); 4. Overture to *Genoveva*, by Robert Schumann.—Second Part: 5. Chorus from *Solomon*, by Handel; 6. Pianoforte-Concerto, in D major, by W. A. Mozart, performed by Ferdinand Hiller; 7. Air from *Jessonda*, by L. Spohr, sung by Mad. Dustman; 8. Overture to *Ray Blas*, by F. Mendelssohn-Bartholdy; and 9. Chorus from *Solomon*, by Handel.

The programmes of the ten preceding festivals in Cologne prove that those gentlemen who have been entrusted with their arrangement, while adhering to the original plan of devoting their attention chiefly to the productions of the old masters, have done full justice to the efforts of those among their respective contemporaries, whose creations, in form and spirit, follow most closely the models of their great predecessors in art. While Handel was the prominent feature at these Festivals—by the 100th Psalm (twice), *Samson*, *Solomon*, the Psalm "O, preis' den Herrn," *Joshua*, *Jephtha*, and the *Messiah*, J. S. Bach has been represented by his "Himmelfahrts-Cantata," and the "Credo," from the Mass in B minor; Naumann, by his "Vater unser;" Gluck, by scenes from *Armida*; Haydn, by *The Seasons*; Mozart, by two Symphonies; Beethoven, by his two Masses in C and D, the "Preis der Tonkunst" ("Der glorreiche Augenblick"), and the Symphonies Nos. 5, 6, 7 (twice), 8, and 9; the following works of contemporary composers have been performed, mostly under their personal direction:—*Das Weltericht*, *Die Sündflut*, the 24th Psalm, by Frederick Schneider; the 103rd Psalm, by Fesca; *Jephtha* and *David*, by Bernhard Klein, of Cologne; the Mass in C and Hymns, by Cherubini; the second act of *Olympia*, by Spontini; the 114 Psalm and *Die Walpurgisnacht*, by Mendelssohn; and *Saul*, by Ferdinand Hiller.

Although the works of modern composers have occupied an honourable place in the festival at Cologne, as well as in these festivals generally, it is an indisputable fact that what attracts the great majority of the audience is the performance of those masterworks, the monumental grandeur of which towers proudly from the Past on to the Present and the Future, while the interest evinced by the public, and which has gone on increasing since the revival of the festival in 1851, after its discontinuance for three years, affords a gratifying proof of the flourishing condition, on the banks of the Rhine, of artistic life in its noblest tendencies towards the highest branches of music, the Oratorio and the Symphony. For this reason, at this year's festival, as at those preceding it, the names of Handel, J. S. Bach, Gluck, and Beethoven, shone in the programmes of the first and second days. Even the third day was adorned by Haydn and Mozart, the former contributing a symphony, and the latter a pianoforte-concerto and aria; after these came Mendelssohn and Schumann with overtures and Ferdinand Hiller with a new vocal production, composed for the occasion. That the works of German masters alone should have been selected for the festival, despite the important interest such a gathering must possess for musical art generally, is a fact which requires, probably, no justification. But, apart from the circumstance that in the branches of composition under consideration, no other country can show productions of equal compass and importance, the objections which might be raised in that cosmopolitan view of things, to be adopted, as some persons urge, by music, must fall to the ground, for, in order to work on the interests of the ideal ends of humanity, neither science nor art has any need to deny its nationality. Just as German

philosophy and metaphysics have borne everywhere ideas which move the world, Haydn, Mozart and Beethoven have conquered all countries for German music, and, while, working retrospectively, on the one hand, they facilitated the revival of the works written by their great predecessors, Bach and Handel; on the other, they prepared and levelled the way for their successors, Weber and Mendelssohn. Thus German music has become the music of the world, and every German musical festival is a tribute paid to the musical art of all nations.

Handel's oratorio of *Solomon* was the attraction on the first day of the festival. The vocal and instrumental artists were, both in number and professional merit, so excellent; the preparatory practice and general rehearsals had been so zealously and perseveringly attended; and while the mode in which the performance was conducted by Ferdinand Hiller displayed such certainty and energy, and was so admirable a result of his remarkable talent for seizing on and imparting to others the true spirit of great classical works, that, among the whole of the numerous audience assembled on the occasion, there was but one opinion, expressed in the most unmistakeable and enthusiastic manner: "This is one of the greatest and most welcome performances ever heard." From the practically, and, at the same time, architecturally beautiful manner in which the members of the chorus and those of the orchestra were arranged, they formed a magnificent spectacle.

The chorus comprised 163 sopranos, 185 contraltos, 102 tenors, and 169 basses, making a total of 569 voices. To these, the other towns of the Lower Rhine contributed 51 sopranos, 45 contraltos, 36 tenors, and 60 basses, making a total of 192 voices. The remaining 377 constituted the nucleus furnished by Cologne. The orchestra was composed of 53 violins, 20 tenors, 20 violoncellos, and 14 double basses. The excellence of these 107 instrumentalists, and the almost unexceptionably admirable quality of their instruments, formed a stringed quartet never equalled, probably, for the combination of fulness of tone and manual excellence. Besides the distinguished members of the Cologne orchestra, under the guidance of Herren Grunwald and Von Königslow, we remarked among the visitors, as violinists, Herren Leopold Auer, of Pest; Bargehner, of Detmold; Bender, of Düsseldorf; Engel, of Oldenburg; Fleischhauer, of Aix-la-Chapelle; Müller, of Meiningen (the whole quartet of the Brothers Müller took part in the performance, by the way); Seiss, of Barmer; Schollmayer, of Dürren; Spanke, of Paderborn, &c.—Tenors: De Bas, of Brussels; Köchner, of Düsseldorf; Kugler, of Coblenz; Paulus, of Rotterdam; Posse, of Elberfeld; Reimers, of Bonn; Sperr, of Aix-la-Chapelle; Wolf, of Crefeld, &c.—As violoncellists: Forberg, of Düsseldorf; Geul, of Dordrecht; Goltermann, of Stuttgart; E. Helfer, of Essen; Müller, of Meiningen; Müller, of Paris; Schmit, of Prague; Jäger, of Elberfeld; P. Müller, of Aix-la-Chapelle, &c.—As double bassists: Professor Bernier, of Brussels; Simon, of Sonderhausen, &c. The wood wind instruments were doubled: 4 flutes, &c., but there were only 4 horns, 3 trumpets, 3 trombones, and 1 tuba, so that the balance of tone was admirably preserved between the stringed quartet and the brass, the latter not predominating in the least; the wood wind instruments, too, in those passages where the harmony assigned them played a prominent part, were highly effective, but scarcely penetrated sufficiently through the mass of stringed instruments in the *fortissimo* of the *tutti*.

To all these we must add the principal instrument, the organ, especially built for the festival by Ibach and Sons, of Barmer, and placed in the broad gallery above the back rows of musicians and members of the chorus. It was played, with a masterly command over the various stops, by Herr Franz Weber. The builder had been allowed only a short time to build and erect the instrument, and yet he has produced an organ which, by the volume of sound in the full organ work, as well as by the soft stops for accompanying the vocal solos, made the most edifying and profound impression, imparting to the whole performance such a character of sacredness, and, in many passages, so peculiar a character to the orchestra, that the hearer felt transported into an art atmosphere—so to speak—quite different from that to which he is accustomed at ordinary concerts. The combination of the tones of the organ with the mighty chorus, and the powerful stringed quartet was so perfect, that one mass of blended sound was produced. It made a wonderfully profound impression, which could only with great difficulty be traced back to the several instruments which were thus working together.

And yet this organ has not more than one and twenty stops, twelve in the manual, and nine in the pedal. The following is its arrangement:—

MANUAL.	
1. Principal, 8 foot.	7. Octave, 4 foot.
2. Bourdon, 16 foot.	8. Quint, 23 foot.
3. Flauto di Corno, 8 foot.	9. Octave, 2 foot.
4. <i>Wanda di Corno</i> , 8 foot.	10. "Scharf," fivefold, 2 foot.
5. Stopped, 8 foot.	11. Cornet, fourfold, 4 foot.
6. Flauto trav., 8 foot.	12. Trumpet, 8 foot.

PEDAL.	
13. Violin bass, 16 foot.	18. Quint, 5½ foot.
14. Subbass, 16 foot.	19. Octave, 4 foot.
15. Octave, 8 foot.	20. Trombone, 16 foot.
16. Violoncello, 8 foot.	21. Trumpet, 8 foot.
17. Stopped, 8 foot.	

With these simple means has Herr Ibach built an organ which produced the effect already described. An instrument which, for the time, surpassed all expectations, and rendered everybody twice as anxious as he previously was to see it, at some future period, rendered complete by the addition of the stops of a second and third manual, and of a sixteen-foot principal in the pedal.

Composers and professional musicians were more numerous among the audience than had ever previously been the case. Among others present on all three days were, Moscheles, Reinecke and Bernuth, from Leipzig; Blumner, from Berlin; Pasdeloup and Gouvy, from Paris; Kufferath, from Brussels; Soubre, from Lüttich; Kufferath, senr., from Utrecht; Verhulst, from Rotterdam; Richard Hol and Van Bree, from Amsterdam; Dietrich, from Oldenburg; Scholz, from Hanover; Von Perfall, from Munich; Boch, from Heidelberg; Gernsheim, from Saarbrücken; Schindelmeisser, from Darmstadt; Müller, from Frankfurt; Brahms, from Hamburg; Auger, from Lüneburg; Wolf, from Crefeld; Schornstein, from Elberfeld; Engels, from Mülheim-on-the-Ruhr; Zur Nieden, from Duisburg; Tausch, from Düsseldorf; Wüllner, from Aix-la-Chapelle; Otto Jahn and Heimsoeth, from Bonn; O. Grimm and Michálek, from Münster; Petsch, from Siegen; Lenz and Kugler, from Coblenz; Helfer, from Essen; Breidenstein, from Dortmund; Weinbrenner, from Lüdenscheid; Brambach, from Bonn; Engel, from Bremen; Fiedler, from Cleve; Kalliwoda, from Carlsruhe; Lenz, from Mitau, in Russia; Wetren, from Leyden, &c., &c. In truth, a stately congress of musicians!

(To be continued.)

MUSIC IN VIENNA.*

"We must consider the management of our 'Grand Opera' in a double light; we must, namely, still maintain unconditionally our oft-reiterated belief in the *possibility* of an *artistic* direction of the Opera House, such as does not at present exist, without denying the value of what has really been done. We cannot help still believing in such a *possibility*, under a total change of system and individuals, in the executive and artistic branches of the management. What is required for the artistic regeneration of the Opera House is, a management invested with full and well-defined powers, which, however, shall not degenerate into mere arbitrary caprice; an aesthetically educated and practically-gifted stage-manager, or stage-managers; a corps of vocalists methodically trained up to their duties; a satisfactory *ensemble*, the result of thorough drilling; and, finally, a repertory based, not upon a few operas, but on all meritorious works from the pens of German, French, and Italian masters, and carefully renewed every year by the addition of novelties by native and respectable foreign composers. Furthermore, the discontinuance, as far as possible, of 'shouting operas,' the careful fostering of smaller operas, in one or two acts, combined with ballets; and, lastly, the rooting-out of various administrative abuses. From this point of view, we must condemn the present management as unconditionally as we condemned that of yesterday, and that of the day before. The requisite reform, of itself the most natural thing in the world, although, perhaps, difficult to be carried out, is evidently not the business of those who thought fit to appoint, and frequently disappoint, a Cornet, an Eckert, an Esser, or a Salvi, as Artistic Director. Herr Salvi, for his part, finds in himself, in his education, musical or otherwise, in the career he previously followed as teacher of singing, and, lastly, in the individuals and circumstances which surround him at the Opera House, and which remain pretty much the same under every 'Artistic' successor to the managerial sceptre, no serious motive for thinking of performances at all out of the usual track. Everything remains stuck fast in the revolving circles marked out years and years ago, without a soul's feeling the necessity for a vigorous effort, or experiencing the impulse to leave the old well-worn path.

"The more, however, we direct our just censure against the long-existing state of things, the more favourably can we mention any individual efforts which are relatively better. What is done is done; at present what we have to do is to pronounce judgement on the actual results of a single year—to pronounce judgement on them with a perfect knowledge of the state of things already described, on the one hand, and, on the other, with full allowance for the difficulty attending the position of a so-called 'Artistic Director,' under the circumstances, and

with due consideration for the previous wretched way in which the management was conducted.

"We cannot refrain from going back still further. In the time when the theatre was leased out, the fortunate speculator Barbaja (who held the reins of management when Rossini's operas were at the height of their popularity) was followed by the business-like ex-dancer, Duport, and the phlegmatically obstinate and prudent ex-theatrical tailor, Ballochino; after the theatre was again carried on directly by Government, we had the bureaucratically orderly Holbein, the coarsely energetic Cornet, the morbidly weak Eckert, the vacillating interregnum, with the strange triumvirate composed of Esser, Schober, and Stainhauser, and, lastly, a year and a half ago, Herr Salvi. It is impossible to avoid instituting comparisons; and we think that, after all, we may console ourselves with the conclusion that the great vocal machine does not grind its accustomed melodies worse under the direction of Herr Salvi than under that of his predecessors; nay, that even many a 'screw,' which began to be very shaky, has been firmly nailed in; and this is something. If, on the one hand, Holbein, with a trifling subsidy, by his activity and order, great industry and economical measures, and Cornet, by his rough but healthily energetic action, and by kind of instinctive intelligence, infused life and briskness into several branches of the establishment, the whole administrative and artistic machine was reduced, on the other hand, so low under the last two managers, and had sunk so much in public esteem, that Herr Salvi has no reason to dread a comparison with his immediate predecessors.

"In saying this, we do not intend to pay Herr Salvi any compliment, nor do we feel the slightest inclination to go into ecstasies for what he has done. But, when the non-fulfilment of higher artistic requirements has been once stated, and only the daily necessities of the technical direction taken into consideration, within the limits of power which the Government accords the Artistic Director, justly thinking persons will not hesitate excusing much that is bad, and acknowledging much that has been successful. It is an especial merit of Herr Salvi that, as an experienced singing-master, he is capable of properly understanding the vocal compass, and, consequently, the capabilities of his artists, whom he is thus enabled to employ generally in tasks suited to them. The composition of his company may be regarded in a particularly favourable light. Though the *quasi* engagement of Herr Stigelli implied a somewhat too great reliance on the good-nature of the public, since it can scarcely be supposed that no better tenor was to be found* even at a pinch, it was, on the other hand, reserved for Herr Salvi's management to bring forward a lady endowed with a rare voice, and still rarer talent, in the person of Mlle. Battelheim, as well as two by no means ineffective, fresh, young singers, in the persons of Mlle. Destinn and Mlle. Fischer, and that, too, mostly in parts adapted to their powers.

"By a tolerably equal employment of all the members of the company, one of the greatest abuses which disfigured the management of Eckert and that of Esser has been abolished. The total number of operas and ballets represented under Herr Salvi is on a level with that under his predecessors. The performance of new and revived operas was also up to the old standard, though one year may have a novelty less, and another year novelty more. Of course, as we have often remarked, any especial improvement is, under existing circumstances, out of the question. In fact, it is highly praiseworthy that the management has produced valuable novelties at all, such as Gounod's *Faust*, and the operettas of Mendelssohn and Schubert. Instead of these, we might have had nothing but Verdi, and Heaven knows what besides, while, save from the fruitless complaints of independent critics, the manager would certainly not have been a whit the worse. The most scanty patronage of *good* music should, therefore, be accepted as the fruit of the magnanimity of the manager, and of the 'most gracious' complaisance of the *Obersthämmerer*, the Government official, and the head of operatic matters.

The great objection made by some critics to Herr Salvi, namely, that he is an Italian, amounts, in our opinion, to nothing. In the first place, it is, in all probability, no fault of Herr Salvi that his cradle did not stand on the banks of the Rhine or the Danau, of the Elbe or Iser; that he has not the good fortune to be a native of Hesse Cassel or Pomerania. In the second place, it cannot be said that he has to answer for more sins in his mode of doing business than the most German of his predecessors. We certainly admit, that, rightfully, the management of the Vienna Opera House ought to be entrusted to a German, of course with the understanding that the German should be capable of performing the *duties of his position*. In the particular case under consideration, a comparison of Eckert and Esser, on the one side, with

* As a substitute for Herr Ander, who was ill. — Your own Correspondent.

Salvi on the other, redounds almost to the advantage of the Italian, who, although in the old repertory evincing rather too great a partiality for Donizetti, has, in the way of novelties and revivals, given us a preponderating number of works by German masters (Schubert, Mendelssohn, Marschner), and French ones (Gounod and Mailhart), while the introduction of the Germanised *Trovatore* and the Germanised, *Rigoletta* will ever remain, in the history of the above *German musicians* as an unforgetable monument of shame.

Finally, we may mention a comic episode, which enlivened, in a very amusing manner, the commencement of the seasons just past. The *Obersthämmerer* conceived the notion of presenting the new Artistic Director with a "Board of Advisers." This Board, consisting of Herren Hanslick and Sonnleithner, and the Capellmeisters, Herren Dessooff and Esser, were to favour the Director, *protocollariter*, with their advice, which, as a matter of course, the Director was not at all bound to accept. It may be imagined how comic the *mise-en-scène* was. The two first-named gentlemen indulged themselves, for a time, in entering upon the original idea, and offering their "advice," until, one fine day, they got rather tired of so doing, and withdrew from the duty confided to them.

Perhaps we shall, at some future period, have a theatrical Board of Advisers, with *practical* powers. If we do, will the system of "responsibility" be proclaimed, at the Board, as well as elsewhere, and who will be most responsible for whatever offences may be committed? For the present, the question is rather pointed—though it does not require a sage to answer it."

"Such," adds our Viennese correspondent, "are the *Recensionen* remarks on the operatic season just concluded. They will enable you to convince yourself, supposing you not previously aware of the fact, that grumbling is no more confined to John Bull than fogs are a phenomenon found exclusively in our sea-girt isle, as foreign *feuilletonistes* of the Assolant, or insolent, class would make their readers believe. Next week I will forward the 'statistics.'"

AMSTERDAM.

(From our own Correspondent.)

THE third and last grand "Festival Concert," as it was termed, of the Society for the Promotion of Musical Art took place on the 7th of May. Foremost among the artists I may mention Mad. Offermanns von Hove, and Herr Carl Schneider from Wiesbaden. The programme was varied enough to suit the most fastidious taste. Besides two pieces by Netherlandish composers, namely, a cantata by Franz Coenen, and an overture by Richard Hol, it included the 137th Psalm by Vierling, the sacred "Evening Song" by Carl Reinecke, and the "Lorelei," by my especial favourite, Ferdinand Müller. The composition of this last-named worthy gentleman and accomplished musician certainly obtained the honours of the evening. Next came the "Evening Song," by Reinecke. Vierling's "Psalm," which has something of Schumann's style about it, without at all coming up to that composer's standard, was not so well understood; the public must hear it several times before they will be able to enter fully into its merits. By reserving their judgement, too, they may have a chance of being present when the work is played in something like a satisfactory manner, which was far from being the case on the occasion in question. With regard to the two compositions by Dutch musicians, they suffered considerably from their juxtaposition to the other works I have mentioned. Coenen's cantata is conscientiously and correctly written, but that is not sufficient, now-a-days, to constitute a work of art. Mad. Offermanns was charming in "Lorelei," and greatly applauded. She is, indeed, a special pet of the public here. Nor had Herr Schneider any cause to complain of the reception accorded him. Having written thus much, I must put a drop of vinegar into my ink, or, in other words, dash my laudations with a little censure. The management of the Society is unsatisfactory; the band is not good, and the chorus capable of vast improvement. I hear, however, that the Society is about to be reorganised. I trust that those whom it concerns will seize the opportunity to introduce the reforms so much needed.

The last concert of Mayher von Bree was, like all his concerts, dedicated exclusively to the works of national composers. This exaggerated patronage of, and reverence for, national composers has become somewhat of a nuisance lately, for you must recollect that Dutch musicians are not as good as Dutch painters, and, even if they were, such a continual forcing of their works down people's throats is far from pleasing. Good as Teniers is, I should be sorry to see nothing but Teniers' pictures all my life. The whole concert was, however, a farce, which could have been enacted only before so patriotically indulgent an audience. Thus, for instance, Herr Hol, when conducting, seemed

entirely oblivious of the fact that an audience was present. If he did recollect that anyone occupied the benches, he did not care much about it, for he actually made the band "try back" several times, just as though he had been at a rehearsal.

You must not fancy that music is thus scurvyly treated everywhere in Holland, for you would make a great mistake if you did. For instance, nothing can be more satisfactory and, at the same time, more encouraging, than the results obtained by Verhulst at the Hague. He has brought the "Diligentia Concerts" to a high state of perfection. The great masters are treated as they ought to be treated, and the manner in which their works are given is excellent and deserving of all praise. But that classical music flourishes even in the still smaller Dutch towns is proved by the last concerts given in Middelburg and Dordrecht (under the direction of F. Böhme). In Middelburg, the programme included, among other things, the overture, "Meeresstille und Glückliche Fahrt," by Mendelssohn, and that to *Leonore*, by Beethoven. Herr Bergstein, of Aix-la-Chapelle, sang some airs by Mozart and Mendelssohn, while August Kömpel, the "lion" of the evening, played Beethoven's Violin-Concerto, Spohr's "Gesangscène," and "Variations" by Vieuxtemps. On concluding, he was enthusiastically applauded by the audience, and saluted by trumpet *fanfares* in the orchestra. I mention this, not so much to sound the praises of Herr August Kömpel, whatever may be his merit, as to impress upon you the pleasing fact that a taste for real, sound, classical music is gradually gaining a sure footing in this land of dykes and canals, "schnaps" and skating.

The programme of the last concert at Dordrecht comprised, Symphony, No. 2, in D, by Beethoven; an overture, No. 7, by F. Böhme; the 95th Psalm, by Mendelssohn; "Frühlingsbotschaft," by Niels W. Gade; songs by C. M. von Weber, Gluck, and Hauptmann; and a *fantasia* by Spohr, on motives from *Jessonda*. What do you say to that? Again was Herr August Kömpel especially honoured. After the *fantasia*, which was placed at the end of the programme, the president of the Concert Society made a speech highly flattering to Herr Kömpel. He then presented that gentleman with a costly case of Japanese workmanship, to hold two violins, and handed him, moreover his diploma as first honorary member of the Society.

MUSIC IN BRUSSELS.

(From an Occasional Correspondent.)

SUNDAY, the 30th ult., was a great day, or rather a great evening, for those inhabitants of this capital who were themselves in the Passage St. Herbert at 11 o'clock P.M., or, if not, who saw and conversed with any persons who were. You must know there has been a great vocal match held at the theatre, Lille, and the Brussels society, entitled the "Réunion lyrique," conducted by M. Fischer, carried off the first prize in the upper division of part-singing. A telegraphic despatch, announcing the gratifying news, reached the head quarters of the Society, in the Passage St. Herbert, at 11 o'clock P.M. The national flag was hoisted, and an extemporary illumination surrounded with its splendour a monster copy of the highly valued despatch. The Society returned to Brussels on Monday evening at half-past nine o'clock. It was received by the municipal authorities at the terminus of the Northern Railway. The *cortège* then made its entry, by torch-light, into the capital, the band of the Sapeurs-Pompiers and several musical societies joining it on the road. The rooms of the Society were again illuminated, but this time with more ceremony, and consequently with more *éclat* than on the previous evening. On a transparency was an inscription to the effect that the Society had carried off the first prize and the prize of excellence—the large gold medal and the sum of 1,500 francs. It is, perhaps, superfluous to inform anyone who knows aught of human nature, and especially Belgian nature, that the members of the Society are, one and all, exceedingly cock-a-hoop at their victory, and claim to be considered equal to any choral bodies either at home or abroad. It is a good proverb which runs thus: "Nichts gewagt, nichts gewonnen," but I think the principle embodied in it may be pushed a *leettle* too far, and that the laurels gained at Lille by the members of the "Réunion lyrique" might be rudely torn from their now triumphant brows, were they to venture on a contest with certain German "Vereine," or even certain English choirs I could mention. There were, also, grand festive doings at Ghent and Liege, the choral societies of which places had likewise carried off prizes at Lille. The following is an accurate account of all the prizes awarded: *Superior Division*.—Jury: MM. Ambroise Thomas (Chairman), Hanssens, Denefve, Bezozzi, Foulon, Danel, Magnin.—*Competing Societies*: The Orphéonistes, of Arras (80 members); the Mélomanes, of Ghent (100); the Odéon, of Paris (51); the Réunion Lyrique, of Brussels (100); the Légia, of Liege (85); the Société Royale des Chœurs, of Ghent (120); the Orphéonistes, of Turcoing (42); and Les

Enfants de Gayant, of Douai.—*First Prize of Honour*: A gold medal, worth 300 francs, and indemnity (for travelling expenses, &c.) of 1,500 francs, and the gold medal presented by the Emperor. Unanimously awarded to the Réunion Lyrique, of Brussels.—*Second Prize*: Unanimously awarded to the Société Royale des Chœurs, of Gand.—*Third Prize*: To the Légia, of Liège.—*First Division*.—Jury: MM. Bazin (Chairman), Samuel, Bosselot, Laurent de Rillé, Andries, Larçonnoix, Boulanger, Delannoy, Lavaine, and Steinkuler. A gold medal given by the Emperor. Awarded to the Society of Orphéonistes, of Ixelles.—*Foreign Choral Societies*.—Jury: MM. Laurent de Rillé (Chairman), Boulanger, Delannoy, Lavaine, and Steinkuler. *First Prize*: A gold medal, worth 200 francs, and an indemnity of 600 francs, awarded to the Orphéonistes, of Ixelles. *Second Prize*: Awarded to the Bardes de la Meuse, of Namur. *Third Prize*: Awarded to the Société d'Agrement, of Seraing. *Second Division*.—*First Prize*: Awarded to the Choral Society, "Vriendschap," of Oostacker-lez-Gand. *Second Prize*: Awarded to the Choral Society, "Eendragt," of Ledeburg-lez-Gand.

Opera-goers are looking forward with impatience to the next season at the Théâtre de la Monnaie. Among other works to be produced are *La Chatte Métamorphosée*, by Grisar; *La Reine de Saba*, by Gounod; *Oberon*, by Weber; *Don Juan*, by Mozart; and *Rienzi*, by Wagner. This last work—one of the first composed by the Prophet of the Future—has been translated by M. Jules Guillaume, one of the most popular Belgian poets of the present day.

There has been scarcely anything doing in the way of concerts lately. Mad. Ugalde, however, gave one last Saturday, but the result will not tempt her, I should say, to repeat the experiment in a hurry. There were not more than a hundred persons present, and the empty benches seemed to have an unfavourable effect on the powers of the celebrated cantatrice. Her voice did not appear to be quite under control; but, despite of this, she was loudly applauded by the select and faithful few representing the public on the occasion.

M. Etienne Joseph Soubre is the new director of the Conservatory of Music at Liège. He was born on the 30th December, 1813, and is indebted for his musical education to M. Daussoigne-Méhul, whose successor he is. He was the "laureate" of the first grand "Concours de Rome" in Belgium (1840). A short time subsequently he received pecuniary assistance from the government, to enable him to proceed to foreign countries for the purpose of improvement in his art. It was thus he visited France, Italy, and Germany. On his return to Belgium, he settled at Bruxelles, where he was speedily appointed director of various musical societies, and where he composed several operas. For a *cantata*, written at the command of the government, he received the Leopold decoration. M. Soubre possesses great harmony, and has composed a great deal for choral associations. His chief merit consists, however, in his talent for sacred music. His *Requiem* is especially esteemed. It was performed under peculiar circumstances in 1861, when the Canon de Vroye, chief director of music for the diocese of Liège, selected it for the anniversary of the revelation of 1830. Another Belgian musician, M. Edmond Duval, has just received from the Pope, through the hands of the Cardinal of Malines, the order of St. Gregory the Great, whoever he may be, which, I frankly avow, I do not know. M. Duval is the only Belgian musician thus distinguished. He had previously received, some time ago, from his Holiness, a superb gold medal, for his plainchant intended for use in the diocese of Malines.

G.

JOHANN HERMANN KUFFERATH.*

ACCORDING to information we have received, the Municipal Musical Director at Utrecht, Herr Johann Hermann Kufferath, has sent in his resignation to the municipal authorities, who have accepted it in a manner highly honourable to Herr Kufferath, thanking him warmly for his long years of service, and his successful exertions for the advancement of music in their university-town, they have granted him a pension for life. J. H. Kufferath, the son of a well-known musical family in Rhenish Prussia, is one of those veterans of German music who have done so much for their art in Holland, but who have lived to behold the present epoch of exaggerated musical patriotism, overestimating everything local, on the part of Young Holland, and are unfortunately witnesses of the ingratitude displayed by the young Netherlandish artists and puffed-up carping writers towards their teachers, the Germans. The more satisfactory, therefore, as a set-off to the exaggerations of the above party, is the proof afforded us that Kufferath's services are acknowledged, first by the order of the Oaken Crown, bestowed on him some years ago by His Majesty, the

King of Holland, and now by the gift of a pension and a vote of thanks from the city of Utrecht. For thirty-two years has Kufferath filled the position of a teacher, a conductor and a composer there; he founded and formed the orchestra; conducted the town concerts and the students' concerts; managed the Town Singing School, and the Vocal Association, which latter executes works, also, with a full band; and, in all his various and comprehensive duties, displayed a zealous activity as scientific as practically successful, invariably promoting a love of true art and the works of its classical masters, and destined to be ever thankfully remembered by all true lovers of art in Utrecht.

MEMORIAL

ADDRESSED TO

THE RIGHT HONOURABLE WILLIAM EWART GLADSTONE,
Chancellor of the Exchequer.

"The Humble Memorial of the Professors, Members, Associates, and Honorary Members of the Royal Academy of Music, "Sheweth.—That the Royal Academy of Music was founded in the month of July, 1820, by the late Right Honourable the Earl of Westmorland, with the cooperation of many distinguished Noblemen and Gentlemen, with the assistance of the most eminent Musicians of the time, and with the approval of His Majesty King George the Fourth.

"That the object of the Founders was, to establish in this country a school for the training of professional Musicians, similar in its effect to those Conservatories on the Continent which have nursed the talents of many of the Artists whose names are most famous in the annals of modern Music. The world-wide renown of the creative and executive Musicians of this kingdom of the previous two and a half centuries, such as Tallis, Byrd, Morley, Dowland, Wilbye, Orlando Gibbons, John Bull, Henry Lawes, Purcell, Croft, Arne, Shield, Storace, Attwood, Bishop, Mrs. Cibber, Mrs. Arne, Mrs. Billington, Incledon, Braham, Crosdill, Lindley, and many others, sanctioned the belief that musical capacity was indigenous here; and the excellent results of the operations of the Royal Academy for the cultivation of a sister art proved that natural capacity might be developed into the highest talent by judicious education. Thus, the object of the Royal Academy of Music was justified to those whose national and artistic spirit prompted them to labour for its establishment.

"That having collected donations to the amount of from 7 to 8,000*l.* in furtherance of their aim, the Founders opened the Academy at the beginning of the year 1823, since which date, 1240 pupils have been admitted into the Institution, 110 of whom have been educated gratuitously, and 367 on terms below the regulated payment.

"That it was the original design of the Founders that the education should be, as it is in the Institutions for the same purpose on the Continent, gratuitous to natives of the country; and the first pupils were received on these free conditions. The precarious nature of private subscription early proved the impracticability of pursuing this design, and it became necessary, therefore, to exact an annual payment from the pupils, at first of 30 guineas, and, for the last eight years, of 33 guineas.

"That the sum of 2,250*l.* was allotted to the Academy from the profits of the Westminster Festival, in 1834, and this was added to the amount invested in the public funds from the original donations. Many of the original donors became annual subscribers to the Institution, and new subscribers have, from time to time, added their names to the list; but the number of these latter has by no means equalled that of those who, from death or other causes, have ceased to be supporters of the Academy. Thus, though some promoters of art, including the reigning Sovereign, have always assisted this Institution, the amount of such assistance is now reduced to 206*l.* per annum.

"That the yearly expenses of the Academy average 3,000*l.** and these exceed the receipts (drawn from students' payments, annual subscriptions, and interest on stock) by an average of 500*l.*; thus, the accumulated capital of the Academy has been gradually decreased to its present total of 4200*l.*, which will be further lessened by the deduction of 1000*l.* to defray the standing liabilities of the Institution. An easy calculation would prove from the above that the term of the Academy's existence is almost definitely limited, and your Memorialists beg of you to consider whether this Institution ought in a few years to be closed for the want of funds.

"That in urging upon your notice the pretensions of the Academy,

* The extreme smallness of this amount results from the liberal concession, in respect of terms, of all the Professors engaged in the Institution.

* From the *Niederrheinische Musik-Zeitung*.

your Memorialists must beg you not to deem it self-sufficient that they state the following significant facts in the history of the Institution. At present, and for several years, many of the chief public positions in the musical profession are, and have been, honourably filled by disciples of the Academy; and your Memorialists confidently refer, for confirmation of this statement, to the general opinion of the country in respect of composers, solo performers, orchestral performers, and vocalists. Such a manifest truth, coming conspicuously as it does within the reach of universal observation, is of less valuable consequence in the spreading of a pure knowledge of art and the extending of its refining influence, than is the effect the Academy produces through the labours of its former pupils, who are now active as teachers in all parts of the country. These, having received a more general, more artistic, and more thorough education than could have been obtained in England prior to the foundation of the Academy, have raised the standard of musical instruction, not only by their own conscientious practice, but by the necessity to reach their level which this practice has forced upon other musicians. You will pardon your Memorialists for averring, also, that though external opinion has, unfortunately, sometimes been adverse to the Academy and its workings, at moments when this has been loudest in its expression, some of the best fruits of the Institution have been ripening within its walls.

"That your Memorialists, all musicians, have, some of them, been educated in the Academy, which they regard with such affection as they would a native home or a foster-mother; whereas the others have studied their art elsewhere in England, or on the Continent, and so have not the same ties to link them to the Institution and its interests; and you may therefore receive this Memorial as representing the unprejudiced, but not inexperienced, views of persons sincerely desirous for the general welfare of music.

"That the Academy is not now to be considered as an experiment; the forty years' experience of its operations, through all its vicissitudes of fortune and of management, is a sufficient test of its capabilities. These capabilities are restricted by the extent of its funds, and qualified by the necessary means of acquiring these funds. It is not always the most gifted individuals who have the best pecuniary resources, and it is therefore deeply to be regretted that the present large rate of annual payment should be required from the pupils. While, therefore, the grant by Government of a building for the carrying on of the operations of the establishment (a support enjoyed by all the scientific and artistic bodies in the metropolis) would greatly relieve the Academy of its apprehensions, the concession of yet more liberal assistance would give the power of diminishing the charges to students and increasing the number of free scholarships, and thus vastly enhance the benefits of the Institution.

"That the good effect upon the million of the introduction of practical music into the course of national education must afford Her Majesty's Government perfect satisfaction with this important measure. As the public power of comprehending an art increases, to elevate the character of those whose duty is both to form the public taste and gratify it, becomes more and more indispensable. Music has made prodigious progress in England during the last forty years, and it now holds prominent importance in the intellectual development of the country; coincident with this course of advancement have been the workings of the Royal Academy of Music, and the national advantages that might issue from such an institution would increase with the natural capacity to benefit by them. The revived importance of Church Music is a significant feature of this progress; and another is the improvement in the Music of the Army; in both of which departments it would surely be of value to the authorities that have the granting of appointments, could they refer to certificates as to the competency of candidates for such appointments from an institution like the Academy, which was dignified by the countenance of Her Majesty's Government. In the consideration of the desirability and the capabilities of the Academy, the immense importance of music as furnishing occupation to the industrial classes, must be taken into account, many thousands of the population being at present engaged in the facture of musical instruments, the engraving and printing of music, &c., and the extent of employment of this nature increases with the increase of the knowledge of the art throughout the country.

"Your Memorialists most respectfully and earnestly hope, therefore, that, with the liberal views which characterise the age, you will perceive rationality in the above propositions, and that you may deem it expedient to give your considerate attention to the subject on which they have ventured to trouble you. They trust that the day is not distant when music may stand upon the same footing in England which it holds in those countries where the government wholly maintains a school for the training of its professors; and believing that a tried institution will give better security to

such a footing than it could derive from any new undertaking, your Memorialists further trust that you will feel justified in recommending to Her Majesty's Government to assist in the permanent maintenance and support of so highly valuable a National Institution as the Royal Academy of Music.

"And your Memorialists will ever pray," &c.

C. Lucas (principal), F. Sebira, Manfredo Maggioni, G. A. Osborne, Henry Leslie, Walter Macfarren, W. W. Cazalet, A.M., Ciro Pinsuti, Cipriani Potter, Frank R. Cox, William Dorrall, J. Douglas Thompson, Henry W. Goodban, Henry C. Lunn, Alfred Streather, John S. Bowley, H. R. Allen, Henry Regaldi, J. C. Beuthin, J. Balsir Chatterton, Alfred Mellon, John Cheshire, Fredk. Bowen Jewson, Manuel Garcia, Harold Thomas, T. A. Wallworth, S. J. Noble, C. J. Lyon, W. H. Aylward, Fred. Folkes, William Watson, Henry Charles Banister, John Bradbury Turner, Alfred Gilbert, John Radcliff, W. H. Holmes, Henry G. Blagrove, John Goss, Kellow J. Pye, Joseph Williams, Charles Steggall, Mus. D., T. Harper, Frederick Westlake, Ernst Pauer, Henry Lazarus, Otto Goldschmidt, Jenny Lind-Goldschmidt, Arthur O'Leary, Rosetta O'Leary, George Mount, Prosper Sainton, Geo. Horton, Joseph Joachim, William Sterndale Bennett, Mus. Prof. Cantab., Mary Elizth. Ransford, Sophie Messent, Kate Thompson, Frances Harriet Noble, Eloise J. Gimson, Laura Baxter, James Howell, Giacinto Marras, Fanny Lablache, Charlotte Ann Birch, Fanny Rowland, Bessie Palmer, R. Sidney Pratten, Annie Banks, Chas. Harper, J. Sims Reeves, Mrs. Sims Reeves, Charlotte H. Sington Dolby, Frank H. Bodda, A. Davison (Goddard), H. Lemmens-Sherrington, Lucy Anderson, Jules Benedict, Louisa Pyne, Adolfo Ferrari, Joanna Ferrari, Mary W. Séguin, Alfred Piatti, W. G. Cusins, John Thomas, Brinley Richards, Charlotte Josephine Vickery, Therese Tietiens, Bernhard Molique, George T. Smart, G. A. Macfarren, Robert Barnett.

The following gentlemen, being absent from London, wrote to express their concurrence with those who signed the Memorial: —

Rev. R. K. Brewer, Leeds; J. W. Smith, Marlborough; A. Sapio, Chester; B. R. Isaac, Liverpool; W. C. Hay, Shrewsbury; G. Newson; J. Wrigley, Manchester; T. M. Mudie, Edinburgh; W. T. Best, Liverpool; C. J. Toms, Liverpool; C. McKorkell, Northampton; C. A. Seymour, Manchester; W. Vincent Wallace.

LEEDS.—(*From a Correspondent.*)—The following letter has been addressed to the local journals by Dr. Stewart: —

"SIR.—Being a lover of organs and organ music, I have come from a considerable distance for the purpose of hearing the grand organ in your Town Hall. Will you permit me, as a stranger, to express to you and the public how highly I have been gratified with the instrument, to which I listened for the first time on Tuesday during Dr. Spark's excellent performance. Having since examined the organ, played upon it, heard its stops, and all the varied effects capable of being produced from it, I have come to the conclusion that it possesses all the finest points of the best native and foreign instruments, in addition to very many specialities peculiar to itself—that it is, in short, a *chef d'œuvre* in the possession of which Leeds may well be proud. Of the value and importance of weekly performances upon so noble an instrument, and their tendency to diffuse a cultivated taste, there can scarcely be a second opinion entertained; but it is to be regretted that in the louder passages the excessive reverberation, inseparable from buildings of such dimensions as the Leeds Hall, should interfere with that distinctness which is desirable in organ performances. It occurs to me that if the floor were covered with some thick matting, not only would the immoderate echo be avoided, but the listening audience would no longer be disturbed, as they are at present, by the foot-falls of late comers.

"Your faithful servant,

ROBERT P. STEWART, MUS. D.

"Professor of Music in the University, and Organist of the Cathedrals of St. Patrick and Christ Church, Dublin."

The organ in the parish Church has lately received some important additions and alterations from Messrs. Hill & Son, Mr. Schultze (the builder of the Doncaster large organ), and Mr. Holt, of Leeds. The greater part of the instrument was used at the annual commemoration services last Thursday week, and much pleased the members of the congregation, who are very loud in their praises of the organ.

ST. JAMES'S HALL.

MONDAY POPULAR CONCERTS.

MONDAY, JULY 28.

LAST MONDAY POPULAR CONCERTS.

IN consequence of the extraordinary demand for places at the DIRECTOR'S BENEFIT CONCERT, on Monday evening last, and in order to accommodate those who were unable to obtain admission, the Director begs to announce that he will give

TWO MORE CONCERTS.

The 10th, 102d, and positively the last of the season, as follows:—

On MONDAY EVENING, July 28, the entire programme of last Monday's Concert, selected from the works of all the great masters, which was received with such extraordinary enthusiasm, will be repeated.

On TUESDAY EVENING, July 29, there will be a Beethoven Night. The instrumentalists will include MM. CHARLES HALLE, JOACHIM, PIATTI, &c. Vocalists: The Sisters MARCISIO, Miss BANKS, Mr. WEISS, Mr. SIMS REEVES, &c. Conductor: M. BENEDICT.

For full particulars see programme. Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets, for which early application is requested, may be obtained of Messrs. Chappell & Co., 50 New Bond Street.

PROGRAMME OF THE ONE HUNDRED AND FIRST.

PART I.—Quartet, in E flat, Op. 44, for Two Violins, Viola, and Violoncello, MM. JOACHIM, WIENER, SCHREIBER, and PIATTI (Mendelssohn); Song, "A bird sat on an alder bough," Miss BANKS (Sporri); Song, "The Wanderer," Mr. WEISS (Schubert); Sonata, in A, for Violoncello solo, with Pianoforte Accompaniment, Sig. PIATTI (Boccherini); Song, "Dalla sua pace," Mr. SIMS REEVES (Mozart); Harpsichord Lessons, Mr. CHARLES HALLE (Scarlatti).

PART II.—Elegie, for Violin solo, with Pianoforte Accompaniment, Herr JOACHIM (Ernest); Songs, "The Savoyard," "The Kiss," Mr. SIMS REEVES (Beethoven); Canzonet, "The Mermaid's song," Miss BANKS (Haydn); Sonata, in A major, dedicated to Kreutzer, for Pianoforte and Violin, Mr. CHARLES HALLE and Herr JOACHIM (Beethoven).

Conductor: Mr. BENEDICT.

To commence at Eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Sonata for Pianoforte and Violin, an interval of Five Minutes will be allowed. The Concert will finish before Half-past Ten o'clock.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Chappell & Co., 50 New Bond Street, and all the Principal Musicsellers.

TO CORRESPONDENTS.

JUSTITIA.—It should have been as follows:—"We cannot conclude our notice without 'one word more' of acknowledgement to the body of gentlemen known as the 'Stewards' of the Sacred Harmonic Society, and without whose assistance such vast assemblages would be perfectly unmanageable. Whether those under the direction of Mr. Sims and Mr. Mitchell on the south side—whether those on the north, whose zeal was under the control of Mr. Mitchell and Mr. Cohen—all vied with each other in contributing to the comfort and convenience of the visitors, and were as unanimous in their attention at the end of the Festival as they were at the commencement. It is needless to say that to their assiduous care may be traced one of the elements," &c.

A PIANIST.—Qual maggior dimostrazione posso io darvene?

NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street, corner of Little Argyle Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but not later. Payment on delivery.

Terms { Two lines and under 2s. 6d.
Every additional 10 words 6d.

TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, JULY 12, 1862.

AT the recent anniversary (the thirty-ninth) of the Musical Festival of the Lower Rhine, Handel's oratorio of *Solomon* was the principal attraction. There were several motives for this choice, one of them being that the work appears so rarely in concert-programmes in Germany as to be entirely new to the majority of the audience, while another and even more cogent one, was the satisfactory circumstance that the principal requisites for a long-cherished wish were assembled in Cologne. That wish was, to give at one of the festivals such a performance of an oratorio by Handel as should resemble as nearly as possible the original kind of performance under Handel himself, by means of large numbers of choristers and stringed instruments, as well as by the continuous cooperation of the organ. The attempt had already been once made successfully at Cologne, on the first day in Whitsun-week — namely, the 7th June, 1835. Felix Mendelssohn, the conductor on the occasion, had just completed an organ part for *Solomon*, and this organ part was performed by Franz Weber on a provisional organ, not complete, which stood in the old Gürzenichsaal. The contralto part (*Solomon*) was taken by Mad. von Bockrath, formerly Mlle. Wolf, of Crefeld, and the soprano parts by Mlle. Bockholtz (not then known as Falconi), and Mad. Eschborn; the tenor was the powerful Breiting, and the bass, the never-to-be-forgotten Michael Du Mont, both now deceased, as also, only much earlier, the admirable master under whose direction they sang. The sensation produced by this performance, twenty-seven years ago, is still vividly remembered by many living, who were present at it; but the effect must have been much more powerful and impressive at the present festival, on account of the more favourable circumstances under which the latter took place, especially as far as room was concerned, the grand hall of the Gürzenich, lately rebuilt, being twice as high as the old one. These recollections and considerations, the possession of the score completed by Mendelssohn's organ part, and the possibility of having an organ erected by Messrs. Ibach and Sons, of Barmen, whose workshops are one of the glories of the Rhenish Provinces, and guaranteed by the instruments already turned out, the successful production of a concert organ, induced the committee to select the oratorio of *Solomon* for the first day. Herr Ferdinand Hiller, actuated by reverence for Mendelssohn, and a proper feeling that any additions would detract from the unity of form which Mendelssohn's arrangement had imparted to it, produced the oratorio in strict conformity with that lamented master's score.

In the series of Handel's oratorios, *Solomon* is the fourteenth; after it came only three—*Susanna*, *Theodora*, and *Jephtha*. Handel wrote it between May 5 and June 19, 1748; and *Susanna*, between July 11 and August 24, the same year. He was then 63. He produced both oratorios during the following season of 1749, in London, *Susanna* being performed four times, and *Solomon* twice. In the year of his death, 1759, he gave *Solomon* twice again; the first performance taking place on March 2, and opening the season. On April 6, following, he conducted his *Messiah* for the last time. On the next Friday, April 13, he who had endowed the world with works which are immortal, gave up the ghost. With regard to the book of *Solomon*, it contains nothing like a dramatic plot, or any scenic connection of the latter, since the only dramatic scene—the appearance of the two

mothers, and Solomon's wise settlement of their dispute about the child—is merely an episode. The whole subject turns on the glorification of Solomon in his power, justice, and magnificence; while even the Queen of Sheba is introduced, rather naively, in the last part, for the sole purpose of admiring the temple in Salem, and the choral songs at the court of the ruler over Israel. *Solomon* is therefore, with the exception of the above-mentioned episode, a purely lyrical and purely musical work. The less action there is in it, the more music—and music for its own sake only—does it contain; indeed, we are inclined to believe that the hand of Handel—of Handel the musician—may have had a share in the arrangement of the book, because we perceive in the latter skilfully managed opportunities for imparting to the expression of the various feelings and sentiments a varied and changing character, as well as a colouring which conceals the uniformity of the subject under the lively musical tints with which it is overspread. To this we must probably attribute, generally—despite, perhaps, less profundity and less profusion of polyphonic treasures than in his other works—a more easily intelligible treatment, and an intentional leaning towards a really popular character in the choruses. This character is especially apparent in the graceful and gentle choruses; while, for instance, in the first three choral pieces of the First Part, in the opening chorus of the Second, and the last but one of the Third, &c., the pinions of Handel's genius carry him, despite his sixty-three years, to as great a height as in his other works.

The solos are exceedingly worthy of notice. They are not written in the *bravura* style, which Handel adopted for many pieces in other works of his, in compliance with the taste of his time. With the exception of two airs for the tenor parts, to sing which he had most probably some first-rate Italian artist—the third air is magnificent—the solo pieces, by their melodic simplicity, are excellently adapted to the character of the feelings to be represented. Thus, for instance, the part of Solomon is treated throughout with great elevation, and a total absence of unnecessary ornament. The difference in the character of the two female disputants is marked, musically, with consummate skill, the air of the real mother, "How can I see my infant gored?" being a perfect gem, and worthy of a place among the most beautiful things Handel ever wrote.

An account of the execution and reception of *Solomon* at the Cologne Festival will be found in another column.

To the Editor of the MUSICAL WORLD.

SIR,—In Beethoven's "Op. 53" (sonata dedicated to Count Waldstein) many pianists play the sixth bar before the "repeat," thus:—



which, indeed, is, I think, the usual version. In my Brunswick edition, however (very carefully edited, pronounced by Lenz to be the best extant, and in which I have never yet found an error), the two F's are *sharp*.

There may be difference of opinion as to which is better,

but I think the point is set at rest by the parallel passage—fifty-sixth bar from the end of the movement:—



If Beethoven had intended the F's in the first quotation to be natural, he would have made the G's (**) flat. But in no edition that I know of are they flat. I, therefore, think the logic is in favour of my edition.

This is worth the consideration even of Mad. Arabella Goddard, who adopts the ordinary version, "Cesar's wife" being naturally looked up to as an authority in such matters.

P.

To the Editor of the MUSICAL WORLD.

SIR,—The President and the Members of the Committee at Turin, representing the National Philanthropic Association of the Italian Ladies, have heard with joy and thankfulness of the brilliant concert, given in London on the 18th of June, for the benefit of their schools in Southern Italy. Will you allow us, in your excellent paper, to acknowledge our gratitude, not only to the Italian artists who generously took the initiative, but to all the ladies and gentlemen whose exquisite talent and great power secured the success, and whose names are too familiar to the public to need repetition.

We also beg to express our obligation to Mr. Mapleson, the proprietor of Her Majesty's Theatre, for his liberality in granting permission to the artists under engagement to him to give their valuable cooperation in behalf of our schools, With heartfelt thanks to the generous supporters of our work, which aims at the improvement of the moral and physical condition of the children of the poor in our Peninsula, and to you, Sir, as the kind interpreter of our gratitude, we remain faithfully yours,

In the absence of the President, the Vice-President,
DM. DI BEVILACQUA LA MATAZ.

Secretary.

THERESE PULSZKY.

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ROBINIA MATTEUCCI,	M. E. DEL CARRETTO DI
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LAURA BEATRICE MANCINI,	GUICHETTA TEREIGUE.

Associazione Nazionale Filantropica Delle Donne Italiane sotto il patrocinio di S. A. R. la Principessa Maria Pia di Savoia.

To the Editor of the MUSICAL WORLD.

SOME years ago—it was, if I mistake not, in the year 1846, or thereabouts—a wide-spread panic prevailed among all the old women in Germany, and especially that portion of it which includes Austria, where, by the way, the great majority of the population consists of old women, if we take into account those of the male as well as the female sex. This panic was caused by a belief that the world was to come to an end on a certain day, which day some Teutonic Dr. Cumming had formally announced, with all the pompous

self-sufficiency, and the same amount of correctness, as his Anglo-Scottish prototype is accustomed to display in his highly valuable and—if we only consent to forget the trifling fact that they are never fulfilled—accurate prophecies. Amid the general terror one man was calm, self-possessed and cheerful. That man was the late and well-known Dr. Saphir, who, on being asked how he could display such indifference at such an epoch, replied, because he resided at Vienna, where he had nothing to dread from the approaching catastrophe, the Austrian capital being always "a hundred years behind the rest of the world."

Things have not changed since the time to which I refer, and it is to this circumstance that you must attribute my apparent neglect in not writing more frequently. There is really nothing in the way of novelty to write about. What is new to us is already old for you, and, consequently, any remarks of mine would not prove particularly interesting. You, of course, recollect Mrs. Glasse's celebrated recipe "how to cook a hare?" "First catch your hare!" observes that distinguished matron, with a depth of wisdom and a majestic simplicity of diction worthy the great philosophers of ancient times. Again, as bearing upon my case, I may recall to your remembrance Oliver Goldsmith's assertion that the French would be excellent cooks if they had anything to cook. I should be a first-rate correspondent, take my word for it, if I had anything to correspond about.

Having taken the preliminary canter—speaking, of course, hyperbolically, as Mrs. Malaprop would say—I now fairly start; having tuned my instrument, I commence the symphony, though not, by the way, before I have ushered it in by an anecdotal phrase or two, as a sort of *Einleitung*. "Doctor," said a lady once to a celebrated professor of phrenology, "which is my bump of poetry?" "Your bump of poetry, Madame," replied the Professor, "is that cavity." The object of my communication is principally to tell you what is being done at the Imperial Opera House, and so I set about fulfilling that object by stating that nothing at all is being done there. The doors of that establishment have closed for a month, and might, I think, be closed for double that period, the mere thought of operatic performances here in the month of July being something overpowering. But—it is asserted—to close both Imperial theatres simultaneously would be a grave injustice to the many strangers who come to Vienna about this period. So be it; I bow my head meekly to this argument; but I cannot help fancying that money considerations, also, have something to do with the matter. Having thus brought you to the Opera House, to show you that the doors are closed, the lamps not lighted, and nothing going on, in order that you may be made acquainted in as few words as possible with what has been doing during the past operatic year, I enclose herewith a free translation of an article which has recently appeared in one of the leading musical journals—*Die Recensionen*, to wit—or, at least, as much of the article as, in my opinion, is likely to interest the readers of the MUSICAL WORLD.*

A. A. A.

Vienna, July 5.

In his account of the International Exhibition in London, M. Hartmann, special correspondent of the *Cologne Gazette* (*Kölnische Zeitung*), says, among other things:—

"I will now touch upon another subject which must prove highly

* The article to which "A.A.A." alludes will be found in another column.

attractive for foreigners, especially Germans. I allude to the Grand Handel Festival at the Crystal Palace, Sydenham. I will not make myself ridiculous, after the Musical Festival just held at Cologne, and which has been represented to me as the beau ideal of such a gathering, as to write on Handel, especially to the musical capital of the Lower Rhine; but still I may observe that on the first of the three days, when the *Messiah* was performed by four thousand musicians and singers in the fairy-like edifice at Sydenham, the spectacle was something extraordinary, something grand, and not to be equalled, perhaps, in the world. Oh! what an effect was that produced, when the thousands of voices were singing the mighty choruses, accompanied by the magnificent orchestra, and by the organ, one of the largest ever built! The fact of sixteen thousand persons being present went for nothing. People say this was because they were naturally lost in so large a building; but I believe that it was because there ought to be myriads—entire nations—to sing and hear such choruses. The solos sounded most peculiarly; being, to a certain extent, lost, as it were, like the audience, in so vast a space, they appeared to come from some immeasurable distance—from where the belief, the ecstasy, the jubilating joy of Handel's music are at home—like voices wafted from another world, and forcing their way through the fogs of earth.

There was only one thing which produced a bad effect. Before the orchestra, which is surmounted by an enormous dome, many, very many, statues—a Venus, a Cupid, a Psyche, a Diana, and a whole bevy of Nymphs, all antique, and most of them nude—were placed by way of ornament. This formed a violent contrast to that world which the audience, looking over the gods and goddesses, heard, with their souls, in the orchestra beyond. This was an unartistic, ill-advised, and painfully annoying arrangement. Who does not love the Gods of the Greeks?—but who would wish to behold a nymph while he is listening to the strains of "O Du, der gute Zeitung bringst nach Zion?"* What different worlds are thus cruelly linked together! By the way, it showed, also, a want of judgment to select the Graeco-Roman style for the decoration of the dome, since it is mostly German music, and more especially Handel's, which is performed underneath; there is not one of our arts possessing so little affinity with the antique world as our music.

"In the way of concerts, I will mention merely the ninety-ninth 'Monday Popular Concert,' in St. James's Hall, as one of the most interesting description. It was for the benefit of Ernst, the great violinist, and afforded an opportunity for the performance of his latest work, a Grand Quartet, with his well-known "Elegy," and some of the "Pensées Fugitives." The Quartet is full of fancy and gracefulness, and is regarded as a masterpiece with respect to the way in which it is worked out. That it was played in a manner worthy Ernst and itself is guaranteed by the names of Joachim, Laub, Molique, and Patti. It is seldom that we meet with such a combination. The composition and executants were enthusiastically received, as was, also, our dear old acquaintance the "Elegy," which Joachim rendered with an amount of warmth, devotion, and feeling that must have caused not only the ears, but also the heart, of the sick composer at Nice to have tingled elegiacally. May he soon recover, and enjoy that love which has been everywhere re-awakened, among artists and public, since it was known that he is suffering, and that the world will be deprived of his talent! It was a particularly touching and elevated frame of mind which animated artists and audience at this concert—one which bore eloquent testimony to the closeness of the bonds which genuine artists, genuinely respected, can twine around the souls of thousands both far and near."

ROYAL ACADEMY OF MUSIC.—At the third concert of the students in the Hanover Square Rooms (to-day), the whole of Professor Bennett's *May Queen* will be performed. The "annual dinner" was held on Wednesday, within the walls of the institution.

JUBILEE CONCERT OF THE PHILHARMONIC SOCIETY.—We are informed that every place has been taken for this interesting ceremonial on Monday evening (St. James's Hall).

MONDAY POPULAR CONCERTS.—Owing to the "overflow" at the Director's benefit on Monday (the largest receipt ever known at these concerts), two extra performances are announced, for Monday and Monday, July 28 and 29.

HERR FRANZ ABT left London on Thursday, to resume his duties as *Kapellmeister* at the Court of the Reigning Duke of Brunswick.]

M. ALFRED JAELL has gone to Baden-Baden. He returns after the opera season, for a tour with Mlle. Patti.

* "O Thou that bringest glad tidings to Zion."

BOTTESINI.—This celebrated instrumentalist is giving summer concerts à la Jullien, in Naples. His opera lately produced at the San Carlo Theatre has had immense success.

M. VIVIER has returned to Paris.

CONSERVATIVE LAND SOCIETY.—At a meeting of members of the Conservative Land Society, held at the Whittington Club House, London, on June 13, 1862, Robert Nicholas Fowler, Esq., in the chair; it was resolved—"That the long, zealous, and valuable services of Chas. Lewis Gruneisen, Esq., as Secretary of the Conservative Land Society, and his kindly readiness at all times to promote the interests of the shareholders, collectively and individually, coupled with the present prosperous state of the society, afford an opportunity of presenting him with some special mark of the general approval and esteem in which he is held by the members." A committee was formed to open a subscription list, and address a circular to the patrons, members, allottees, and agents of the society resident throughout the country, affording them an opportunity to contribute towards a testimonial to Mr. Gruneisen. It was also resolved—"In order that all classes of shareholders may be enabled to join in such a mark of respect to the secretary, that the subscription of each individual be 2s 6d.; but any one desiring to increase that amount, may do so by way of special donation." A general meeting of subscribers will, in due course, be summoned by public advertisement, to consider the form of testimonial, and mode of presentation. In the name of the musical profession, we may safely add, that never was testimonial more legitimately due.

THE INTERNATIONAL EXHIBITION.—The building was better attended on Thursday than it has been any day in the week. The total number admitted up to 5 o'clock was 66,213, of which 57,733 were by shilling payments, and 8,475 by season tickets. One great source of the attraction was evidently the two bands sent by the Emperor of the French. That of the Zouaves played under the Western Dome, and that of the Gendarmerie under the Eastern. Celebrated as these bands are, their performances surpassed even what was expected of them. The tone of the instruments, and the precision of the playing, were beyond praise, and from 1 to 4 o'clock they held an audience of some 30,000 people in rapt attention.

NATIONAL CHORAL SOCIETY.—The National Choral Society will give an open air choral performance in the grounds of the Royal Horticultural Society, South Kensington, to-morrow (Saturday) afternoon. The choir will number 1,000 voices, and will be under the direction of Mr. G. W. Martin. The success of the National Choral Society's singing at the Society of Arts' *conversazione* on Wednesday, at the South Kensington Museum, has much increased the interest taken in the proposed open air performance.

The Operas.

HER MAJESTY'S THEATRE.

On Saturday *Robert le diable* was repeated.

On Tuesday, *Lucrezia Borgia*, with the new ballet-divertissement, *Le Reveil de Flore*, in which Mlle. Katinka Friedberg, Mr. Mapleson's new *danseuse*, eminently distinguished herself in several brilliant *pas* composed for her expressly by M. Pettit.

On Wednesday *Don Giovanni*, Mlle. Carlotta Marchisio sustaining the part of Donna Anna for the first time, with infinite credit, be it said, despite the overwhelming recollections of Mlle. Titiens.

The *Trovatore* on Thursday, with the *Reveil de Flore*.

Norma will be given to-night, for the first time this season, with Mlle. Titiens, of course, in her celebrated part of the High Priestess, Mlle. Norden, her first appearance as Adalgisa, Sig. Armandi as Pollio, and Sig. Viali as Aravoso.

On Tuesday—the last night of the subscription—the *Nozze di Figaro* will be produced with the following cast:—The Countess, Mlle. Titiens; Susanna, Miss Louisa Pyne; Cherubino, Mlle. Trebelli; Marcellina, Mad. Lemaire; Count Almaviva, Mr. Santley; Figaro, M. Gassier; Doctor Bartolo, Sig. Zucchini.

ROYAL ITALIAN OPERA.

SIGNOR GRAZIANI—the barytone with perhaps the most agreeable barytone voice in the world—has at length returned to his post. He has appeared in *Lucia* (Enrico) and *Martha* (Plumkett), and afforded the

same gratification as formerly, in both operas taking the place of Sig. Delle Sedie, his superior in artistic acquirement if his inferior in physical gifts. On Saturday there were two changes in the "cast" of *Martha*. Mad. Penco being indisposed, the part of Lady Henriette ("Martha") was assumed by Mlle. Patti. Greatly as the absence of a genuine singer like Mad. Penco was to be regretted, few could complain of a substitute in every respect so attractive. Last year Mlle. Patti's *Martha* was pronounced one of the most genial, fresh, and thoroughly charming impersonations of the day; and Saturday night gave no reason for modifying in any sense that favourable opinion. With Sigs. Mario and Graziani as the two enamoured farmers (to say nothing of the other characters) the opera could hardly be otherwise than effectively represented; and indeed seldom has its light, sparkling, and not infrequently trivial music been listened to under more favourable circumstances. Mlle. Patti's unaffectedly touching delivery of "The Last Rose of Summer," enchanted the audience, who unanimously insisted upon its repetition; Sig. Mario's "M'appari tutt' amor" was, as usual, the essence of refined expression; and the two arias of Sig. Grazia (especially that very un-English apostrophe to the English national beverage) were as effective as they rarely fail to be. We have already spoken of the general execution of *Martha*—one of those works in which the perfect organization of the Royal Italian Opera is most conspicuously exhibited; and have nothing to add to, or retract from, our observations on the first performance. The house was literally "crammed to the roof," and the audience one of the most brilliant of the season.

On Monday evening (an "extra night"), the *Sonnambula*. On Tuesday, *Un Ballo in Maschera* (with Mad. Penco as Amelia, and Mlle. Battu as Oscar—for the first time); Thursday ("extra night"), the never-tiring *Don Giovanni*—which has, perhaps, drawn greater crowds and been played more frequently this season than for a quarter of a century past; Friday ("extra night"), *Le Prophète* (Mad. Didée replacing Mad. Csillag as Fides); and to-night (first time), *Don Pasquale*—with Mlle. Patti, Sigs. Ciampi, Delle Sedie, and Mario in the principal characters—constitute the programme of the week. Donizetti's grand French opera of *Don Sébastien*, which was announced in the prospectus, is withdrawn until next year, in consequence (we are informed) of the most prominent scenic effect depending upon an incident the representation of which at the actual moment would be calculated to excite legitimate objections.

Concerts.

MONDAY POPULAR CONCERTS.

THE 100th "Monday Popular Concert" took place on the evening of the 7th inst., in presence of the largest audience ever assembled in St. James's Hall. On no occasion—not even during the memorable "Jenny Lind nights," at Her Majesty's Theatre, fifteen years ago—do we remember such an eager invasion at the doors of a public exhibition. It is calculated that little short of 1,000 persons were sent away, for whom it was impossible to find any sort of accommodation. The rush, indeed, was so irresistible that a great many who had purchased tickets in advance were (if we are rightly informed) denied admittance on their arrival, their places being already occupied. These entertainments are for the most part so admirably managed that, if such be really the case, no doubt a satisfactory explanation will be forthcoming; it was, nevertheless, a pity that such an auspicious event as "the 100th Concert" should have been accompanied by any incident to ruffle the good humour or disappoint the expectations of the public. Owing, too, to the great difficulty of accommodating so enormous a crowd, the performances did not commence till more than a quarter of an hour past the appointed time—a casualty almost unprecedented at St. James's Hall, where punctuality has hitherto been proverbial. The instant, however, MM. Joachim, Wiener, Schreurs, and Piatti, who were to begin the concert with Mendelssohn's fifth quartet, made their appearance on the platform, they were welcomed by a shout of applause from all sides, and then in breathless silence the vast assembly prepared itself for the harmonious treat.

The success of the Monday Popular Concerts, taking into consideration the character of the music upon which they rest, their appeal to general sympathy, is altogether unexampled. About the period of the Cattle Show in the winter of 1858-9, a series of musical performances was instituted at St. James's Hall, which at first proved remunerative, but soon fell off, and ultimately ceased to elicit public attention. In February, 1859, however, the style of entertainment was materially altered, inasmuch as for a miscellaneous heap of vocal and instrumental fragments, gathered from all sources, and without any definite plan or solid basis of attraction, a selection of eight, or, at the most, ten pieces

was substituted, four of them chosen from the instrumental works of acknowledged great composers. When the first concert of the then denominated "new series" was advertised, with the name of "Mendelssohn" at the head of a programme in which a quintet, quartet, sonata, and two organ "fugues" (entire!) stood conspicuously prominent, very many even of the warmest and most uncompromising advocates of classical art were sceptical as to the result. The enthusiastic verdict of a crowded audience, nevertheless, affixed the stamp of public approval to the undertaking; and from that night (February 14) to Monday evening, when the fourth season of the Popular Concerts was brought to a triumphant close, there has never been any divergence from a scheme, which at first seemed almost as visionary as the millennium. The success of the initiatory essay warranted a continuation in the same direction; and between February and July, fourteen concerts were given. The second season consisted of no less than twenty-seven; and the third and fourth, including some performances in Manchester, Liverpool, and other large country towns—have swelled the quotient to "one hundred." So steady a progress, so brilliant a success, in short, is due to liberal straightforward and legitimate management. Happily the resources of the Monday Popular Concerts are pretty nigh inexhaustible. It will take many years before all the quartets, sonatas, and other chamber compositions of the greatest of the great masters can be heard; and when to these are added the works of others, only less than the greatest, who, from lack of opportunity, have fallen into undeserved neglect, there appears no end to the catalogue. Thus the programmes, season after season, can be varied and strengthened with fresh revivals. That this has been the plan hitherto pursued, the habitual supporters of the Monday Popular Concerts are aware; and so long as it is adhered to there can be little chance of their attraction diminishing.

The programme of Monday night's concert—being the 100th—will perhaps be read with interest by those amateurs who were not present, and who on perusing its contents may readily imagine the gratification it excited:—

PART I.

Quartet, in E flat, Op. 44	.	.	.	Mendelssohn.
Song, "A bird sat on an alder bough"	.	.	.	Spoerh.
Song, "The Wanderer"	.	.	.	Schubert.
Sonata in A, violoncello solo	.	.	.	Boccherini.
Song, "Dalla sua pace"	.	.	.	Mozart.
Harpsichord Lessons (piano)	.	.	.	Scarlatti.

PART II.

Elégie, violin solo (repeated by general desire)	.	.	.	Ernst.
Songs, "The Savoyard," and "The Kiss"	.	.	.	Beethoven.
Canzonet, "Fidelity"	.	.	.	Haydn.
Sonata, dedicated to Kreutzer—piano and violin	.	.	.	Beethoven.
Conductor—Mr. Benedict.				

We shall not criticize the performance. Enough that in every instance it was first-rate, the singers and players, without exception, striving their utmost to do honour to the occasion. The players in the quartet have been named. The violoncello solo of Boccherini (a universal favourite) was in the hands of Signor Piatti; M. Charles Hallé played the Harpsichord Lessons of Scarlatti; the plaintive and beautiful "Elégie" of Ernst (unanimously encored) being again entrusted to Herr Joachim—who also joined M. Hallé in the famous "Kreutzer" sonata, which, though placed at the end of the programme, created its never-failing impression. The singers were Miss Banks, upon whom devolved the pretty song of Spohr, and the graceful canzonet of Haydn; Mr. Weiss, who gave the "Wanderer" of Schubert—which, as was testified by the loud applause that followed, is still in the full bloom of popularity; and Mr. Sims Reeves, to whom the romantic apostrophe of Don Ottavio, and the almost English *ariettes* of Beethoven (the last of which obtained another unanimous *encore*), were allotted. Mr. Benedict accompanied the songs, and took the pianoforte part in Ernst's "Elégie." The entertainment was for the benefit of the director, Mr. S. Arthur Chappell, who has conducted the Monday Popular Concerts from their earliest commencement with a spirit and indefatigability deserving unqualified praise, and whose services were recognized in the most flattering manner, at the termination of the performances, by a general and hearty summons from the audience.



M. THALBERG'S MATINEES.—The fourth and last took place on Monday, when the Hanover Square Rooms were so crowded that even the orchestra overflowed with visitors, who almost blocked up the staircase by which the grand "virtuoso" made his entry and exit; while people actually seated themselves on the window-ledges, sooner than be sent away. The programme differed from its predecessors in one important point—viz., the interpolation of a piece of music belonging to the order styled "classical." This was a sonata for piano and violin by Beethoven—the genial and animated one in G. major, Op. 30—in which

M. Thalberg was associated with Herr Joachim. The execution was splendid, and such the effect upon the audience that the last movement was encored with a spirit so unmistakable as to leave no alternative but to repeat it. The selection included another of Rossini's new pianoforte compositions—the "Etude de l'Avenir"—a lively satire, rather on the present taste than on what is anticipated when Herr Wagner's arguments shall have convinced the musical world that the existing models are all wrong, and the accepted composers all in the dark. There were also two further "transcriptions" from the "Art of Singing applied to the Piano"—both being songs by the inexhaustible Schubert, the last the very characteristic *lied* entitled "Die Poste." The other compositions of M. Thalberg were his "Barcarolle," his "Octave Study," his "Home, sweet Home" (repeated by desire), and the—in their way—incomparable fantasias upon *Don Pasquale*, the *Huguenots*, and *Mosè in Egitto*. These pieces, one and all, played with the extraordinary command of tone, happily varied expression, and unfailing mechanical adroitness to which M. Thalberg has accustomed his admirers—who, indeed, after so long an experience, would be surprised to receive anything less perfect at his hands—were listened to, from first to last, with the liveliest interest, and in every instance applauded with genuine enthusiasm. The accomplished pianist, nevertheless, would accept no "encore" for his own music, with true artistic feeling and becoming modesty making the single exception in favour of Beethoven's sonata, in which he shared the honour with Herr Joachim. The fantasia on *Mosè*, however—perhaps the most celebrated piece of the kind ever written—coming as it did at the end of the concert, and considering the marked sensation it excited, might gracefully have been repeated.

These *matinées* have not only been attractive on account of their bringing M. Thalberg once more before the English musical public as a pianist whose rare qualities have in no respect deteriorated, or because of the opportunity they afforded of hearing some of the most renowned of his long familiar works from his own agile fingers—but inasmuch as by such new compositions as the "Ballade" (certainly one of his most strikingly "original" pieces), and some others, he has shown that his vigour and invention as a producer are as unimpaired as his powers as an executant. From London, we understand, M. Thalberg goes to the "provinces," where his concerts will, no doubt, impart as useful a lesson to our "country cousins" as that which we have ourselves just received in the metropolis.

WELSH NATIONAL MUSIC.—Mr. John Thomas's Concert, on the 4th inst., was not only one of the most successful, but also one of the most interesting of the season. St. James's Hall was literally "crammed," and the audience included a large number of professors and amateurs. The programme consisted exclusively of Welsh music, the choruses, under the able direction of Mr. Benedict, being sustained by four hundred voices selected from the Vocal Association, the West London Madrigal Society, and the Royal Academy of Music, accompanied by a band of twenty harps, the players including the most eminent harpists of the day, as will be seen by the following list:—Messrs. Balsir Chatterton, F. Chatterton, Wright, Oberthur, Trust, Cheshire, Layland, Lockwood, Ellis Roberts, Georgi, Weippert and Aptomnas; Mesdames Henry Bohrer (late Miss Chatterton) Cooper, Davies, Dryden, O'Leary Vanning, Bulkeley and Trust, and Mr. John Thomas, the latter gentleman also accompanying the soloists. Of the twelve choruses sung four were encored, "Codiad yr Haul" (The rising of the Sun), as bright and lively a composition as one could desire; "Ar hyd y Nos" (All through the night), better known to us as "Poor Mary Anne"; "Rhyfelgyr Gwyr Harlech" (March of the Men of Harlech), one of the most inspiring melodies extant; and "Hob y deri danno," joyous tune, worth a hundred modern insipidities. But it was not the choruses alone which raised enthusiasm amongst Cambrian (and other) breasts; some of the solos met with like honour; and to Miss Edith Wynne fell the largest share, as she was called upon to repeat three songs—"Bugeilor Gwennith Gwyr" (Watching the wheat), "Y Deryn Pur" (The Dove), and "Clychun Aberdyfi" (The Bells of Aberdovy), all of which were given in Welsh. Whether this is the young lady's first appearance in public or not, we may predict for her a future, as she has not only a voice, but sings with feeling and intelligence. "The rising of the lark," charmingly sung by Miss Banks, and "The ash grove," no less delightfully given by Miss Eyles, were repeated in compliance with the general wish; while Mr. Wilby Cooper, in "The Maid of Sker," and "David of the White Rock," deserved plaudits, Mr. Lewis Thomas's fine voice doing all justice to "The camp," and "Love's fascinations." A MS. duet for two harps played to perfection by Mr. J. Balsir Chatterton and Mr. John Thomas, the composition of the latter, met with an immense reception and strong desire for its repetition, answered by the return of the performers; and two solos also from the same pen, played by the composer, creating no less enthusiasm.

MR. APTOMMAS'S HARP RECITALS.—The sixth and last came off on Tuesday afternoon, at Collards' Pianoforte Rooms, and finished the series brilliantly. The share of the programme allotted to the harp comprised Parish Alvar's Concertino for two harps—in which Mr. Aptommas was assisted by Herr Oberthur; fantasia on Irish melodies, played by Mr. Aptommas—his own composition; Trio for harp, piano, and organ, composed by Herr Engel, executed by the composer, the concert-giver, and Herr Kühe; and Alvans and Czerny's grand duo for harp and piano, performed by Messrs. Kühe and Aptommas. All were finely played, and pleased immensely, the duet for two harps perhaps the most. With two such accomplished performers as Herr Oberthur and Mr. Aptommas, the most indifferent composition could not fail to be strongly recommended; but, in reality, Parish Alvar's concertino is good and agreeable music, and is, moreover, an admirable show-piece, in which the finest powers of the instrument are brought into play. The "Recitals" of Mr. Aptommas have gone a long way towards recommending the harp to more particular notice than it has recently enjoyed. That such an instrument should be forgotten is not possible, but that it has been too much neglected of late years we are inclined to think. A few such powerful advocates and indefatigable upholders as Mr. Aptommas would no doubt restore the harp to its old favour. The vocal music was undertaken by Mlle. Georgi, Mesdames Louisa Vining, Helen Percy, and Mehlhorn, Messrs. Swift and Seymour Smith. Their performances call for no especial comment. The conductors were Herr Kühe and Herr Wilhelm Ganz.

Mrs. HOLMAN ANDREWS' MATINEE.—On Friday, June 20, Mrs. Holman Andrews gave a very interesting Matinée Musicale at her residence in Bedford Square. The programme included vocal and instrumental pieces of every variety of style, from the newly fashionable to the strictly classical. Beethoven, Mendelssohn, Schubert, Chopin, Auber, and Balfé, were represented among the composers. Foremost in merit among the singers was Miss Louisa Pyne, who had just returned to London, and who executed one of her most popular solos, and joined her sister in the favourite duet from the *Diamonds de la Couronne*. Mrs. Andrews playing the accompaniment.

Mr. F. PENNA AND MAD. PENNA'S Matinée Musicale took place on Friday last, at Messrs. Collards' rooms, and was attended by a numerous and fashionable audience. No inconsiderable portion of the programme was contributed by the *bénéficiaires*, Mad. Penna joining Mr. Willy in Mozart's sonata in A, for violin and pianoforte, in addition to playing the sonata of Beethoven, Op. 13 (the *Patetico*), and Sterndale Bennett's "three musical sketches" *The Lake, the Mill Stream, and the Fountain*, Miss Giulia Penna and Mr. F. Penna singing Mercadante's duo, "Se un istante" (*Elisa e Claudio*), Donizetti's "A tanto amor" (*La Favorita*), and a new ballad from the pen of John Barnett, "The Curfew bell was ringing" (deservedly encored), also falling to the share of Mr. F. Penna, and cavatina to the young lady. The concert-givers did not, however, rely upon their own names as the sole attraction. Mrs. Merest gave a charming reading of Haydn's canzonet, "She never told her love," and two ballads of her own composition, "I heard thy fate without a tear," and "The chain is broken," both of which were received with distinguished favour. Miss Eleonora Wilkinson was heard to great advantage in "Mi pur cheun lungo secolo," a song by Sig. Coppola; Mad. R. Sidney Pratten eliciting a warm encore for her finely executed guitar solo, and Mr. Pratten more than sustaining his reputation as first of English flautists. Sig. Campana and Mr. Frederick Smith were the accompanists.

Mr. G. A. OSBORNE'S Third Matinée of classical and pianoforte music was given on Wednesday last, at his residence, Dorset Square. The programme included, as solos, Weber's sonata in C major, selections from Handel and Scarlatti, prelude and fugue by Bach, 3rd book of Osborne's "Fallen Leaves," fantasia on *La Gazzetta Ladra*, and Mr. Howard Glover's new pianoforte piece, "The Baby's Song." All were presented in Mr. Osborne's neatest and most finished manner, and pleased universally, more particularly "The Baby's Song," which quite entranced the ladies. Mr. Osborne also played his own trio for piano, violin, and violoncello, with Messrs. Deichmann and Faque—a capital piece, capitally performed. Mlle. Florence Lancia and Mr. Allan Irving divided the vocal music. Each contributed an Italian song, and both joined in a duet. Mlle. Lancia, in addition, gave Mr. Osborne's pretty song, "The Flower-girl," in so charming and expressive a manner as to provoke the loudest applause during the concert. The rooms were filled by a brilliant and fashionable attendance, among whom we noticed the Duchess of Sutherland and party. During his series of pianoforte recitals, Mr. Osborne has introduced nearly all the great masters, his performances comprising works from Handel, Bach, Scarlatti, Mozart, Beethoven, Weber, Mendelssohn, and others. His contributions from the moderns give the names of Chopin, Kalkbrenner, Thalberg, Stephen Heller, Henselt, Gottschalk, &c. That such refined

and excellent entertainments should be attended with eminent success it is gratifying to know.

MISS STEELE'S CONCERT came off at the Hanover Square Rooms on Friday evening the 13th ult., and was very fashionably attended. The programme, which was in a great measure devoted to modern popular music, was yet happily varied by one or two striking exceptions from the classic repertory. Beethoven's Grand Trio in B flat, Op. 11, for pianoforte, clarinet, and violoncello, was a remarkable performance by Herr Kühe, Mr. Lazarus and Herr Lidel. Herr Joachim, too, was in his most classic mood, and brought with him Bach's "Chaconne," and Spohr's "Barcarole and Scherzo." In the first-named he created quite a furore, and threw the audience into positive ecstasies. The other instrumental performances were Grand Fantasia on *Dinorah*, composed and played by Herr Kühe, and Schubert's *Fantaisie Brillante*, for violoncello, by Herr Lidel. The following artists formed the *bénéficiaire* in the vocal music:—Mad. Lemmens-Sherrington, Miss Martin, Mrs. Merest, Mr. Tennant, Mr. Trelawny Cobham, and Mr. Santley. Most admired in the singing was Miss Steele, who gave Mozart's "Al desio," with true artistic feeling; Mad. Lemmens-Sherrington, who sang the air "Des bijoux," from M. Gounod's *Faust*, with great brilliancy; Mr. Tennant, who created quite a sensation in a new song called "Hast thou no tear for me?" and Mr. Santley, for his splendid singing in Benedict's "Tamo."

MR. H. C. COOPER'S CONCERT.—A brief and admirable entertainment. Mr. Cooper was assisted by Mad. Tonnelier, a lady with a charming soprano voice—of whose antecedents we should not have been left in ignorance till now—Messrs. W. G. Cusins, and Pettit. The programme was characterised by novelty as well as excellence. The Trio in D major (Op. 112!), for pianoforte, violin and violoncello, by Mr. J. L. Ellerton—one of England's most industrious composers—was the example of the former, and found no small favour with the audience, especially as it was so well recommended by the playing of Messrs. Cooper, G. Cusins, and Pettit. The Kreutzer Sonata of Beethoven, executants, Messrs. G. Cusins and Cooper, having still stronger recommendations, was even more liked. The violin solo—a necessity, when so distinguished a *virtuoso* as Mr. Cooper was host, entertainer, and concert-giver—was Bach's "Chaconne," brilliantly executed and liberally applauded. M. Cusins played Mendelssohn's *Andante and Rondo Capriccioso* to the unqualified delight of the select but elegant audience assembled in the Pianoforte Rooms of Messrs. Collard. The vocal music was by no means obtrusive. Mad. Tonnelier sang the air "Qui la voce," from *Puritani*, with great fluency and no small expression, and joined Mr. Cooper in an introduction, air, and variations, for voice and violin, in which she seemed to vie with the instrument in facility and quality of tone. The concert was everyway good.

MARYLEBONE INSTITUTION.—A concert of vocal and instrumental music was given on Wednesday night, in the lecture-room of this institution, under the name of Miss Eliza Hughes, a well-known professional singer. The programme was essentially of a mixed character, but very good in its way. Miss Hughes afforded entire satisfaction to her admirers—of whom there were apparently a very large number among the audience—by her vigorous execution of the once popular air, with variations, "Cease your funning;" Miss Eyles, in Mozart's "Addio,"—an extremely chaste performance; Mad. Sainton Dolby, in Miss Gabriel's ballad, "The light in the window"—which elicited a loud and unanimous encore; Mr. George Perren, in Ascher's favourite romance, "Alice, where art thou?" (encored but not repeated); Mr. Lewis Thomas in a ballad by Weiss ("The soldier's dream"); and Miss Ellen Williams in one by Salaman ("Good bye")—besides a nautical song of Dibdin, set down for Mr. Ransford, and a new duet from the pen of Mr. Osborne, for Miss Hughes and Mad. Sainton—gave importance and variety to the first part of the selection, which was long enough in itself, without any additions, even for what is termed a "miscellaneous concert." The instrumental music was equally marked by variety. Mr. Ellis Roberts performed some harp variations on the Welsh melody, "Per Oslev;" Mr. Charles Salaman some interesting pieces by Handel and Dominico Scarlatti, on a double-harpsichord, manufactured in 1711 by Shudi (founder of the now eminent house of "Broadwood and Sons")—besides two compositions of his own, on the grand pianoforte, including his clever and sparkling *Saltarello*; and Mr. Willy played, with great applause, a brilliant duet for violin and piano, his associate being Mr. George Osborne. Messrs. Osborne and Salaman, old and experienced professors, were not, however, the only pianists at this concert. A very young lady made, we believe, her first appearance in public; and to judge by the hearty reception she experienced, with eminent success. Miss Mattie Spinnie—so the *débutante* is named—showed, perhaps, more ambition than judgement in selecting Mendelssohn's "First Concerto" for such a trying occasion. By this we do not intend that due application would not enable her to

master all the difficulties it presents ; on the contrary, amid her evident inexperience Miss Spinnie exhibits qualifications to warrant a belief that she may one day become a genuine pianist — viz., a good touch, legitimate tone, considerable fluency, unaffected expression, and abundant spirit ; and when to these is added mechanical certainty — that indispensable acquirement in which she is now deficient — it will be strange if she does not progress as rapidly as her best friends could desire. She should, nevertheless, be advised that to play a Concerto written for pianoforte and orchestra, not only without orchestra, but with nothing to replace the orchestra in the shape of accompaniment, is inadmissible.

Letters to the Editor.

"HARP RECITALS."

SIR.—I beg to state that the non-appearance of Mad. BOCHKOLTZ FALRONI at my last Harp Recital is attributable alone to her withdrawing her promise to sing at the last moment, having taken offence at a mistake made in reference simply to the place for rehearsal. With regard to the unfortunate circumstances attending the performance of my Tarantelle, it is fair to say that in consequence of numerous engagements, Mr. John Thomas had not been able to find sufficient time to commit the piece to memory, nor to practise the passages contained in it. I regret these two accidents, which are the only instances in which I have failed to fulfil my obligations to the public during the six recitals ; and regretting still more, as I do, the necessity under which I am placed to give publicity to the faults of others, I think that the consideration of preserving my own reputation is one that fully justifies me in taking this (reluctant) means of exonerating myself from blame. I thank you sincerely for your very kind notices of my performances during the season, and can assure you that nothing shall be wanting on my part to merit the continuance of your approbation.—I am yours, ever truly,

APTOMMAS.

ISRAEL IN EGYPT.

SIR.—In your notice of the performance of *Israel in Egypt* at the late Handel Festival, you say that "not more than thirteen years have elapsed since the Sacred Harmonic Society first had the courage to represent it precisely as the composer wrote it, without interpolating songs and duets, omitting choruses, or otherwise sacrificing this sublime masterpiece on the altar of mammon." I take the liberty of sending you a programme of *Israel in Egypt* as it was performed by the Sacred Harmonic Society in 1838, under my direction, in which you will find that not a single song was interpolated, that the duets and only the duets belonging to the Oratorio were done ; and that not a chorus was omitted or curtailed.

Trusting that you will insert this explanation in justice both to the Sacred Harmonic Society and to myself,—I am, Sir, your obedient servant,

J. SURMAN

(Whilom conductor of the Sacred Harmonic Society),
9 Exeter Hall, July 9, 1862.

P.S. Can you inform your musical readers how many of Handel's Oratorios have been revived "in their integrity" during the last thirteen years by the Sacred Harmonic Society? (If none), is not the Society itself being sacrificed on the altar of mammon? We have examined the programme.—ED.]

THE HANDEL FESTIVAL.

SIR.—No account has yet appeared of the *actual numbers* in the orchestra at the Handel Festival of this year. The "Book of the Words" gives names of performers, but says that many are wanting, owing to provincial names not having been sent in time. Would the MUSICAL WORLD kindly supply this desideratum, interesting to all musicians as being the largest complete orchestra probably ever collected, and give in the next number the exact number to each part, both in band and chorus?

[The MUSICAL WORLD is unable to supply the desired information. Will Mr. Bowley, Mr. Grove, Mr. Puttick, Mr. Husk, Mr. Brewer, Mr. Stewart, Mr. Coe, or Mr. David Sims assist it in the matter? We fear not.—ED.]

SPA.—A well-attended concert has been given by MM. Vieuxtemps, Auguste Dupont, and Delabarre. Among the artists who will take part in concerts during the season are M. Louis Brassin ; M. Lebouc, violoncellist ; M. Jaill ; Mlle. Dorus ; M. and Mad. Léonard ; Mlle. Jenny Meyer ; and Mad. Mayer-Boulart, who has selected this pleasant and fashionable watering-place as her summer residence.

PESTH.—Mlle. Artot has sung twice, in Hungarian, the part of Maria Gara in the national opera of *Hunyadi László*, the composer having obligingly added, for her especial benefit and behoof, a cadence bristling with difficulties.

HAMBURGH.—Since its first production here, towards the end of January, M. Gounod's *Faust* has been represented forty-three times. This is absolutely unprecedented in Germany. Mendelssohn's *Letters* have already reached a third edition.

EELS.—M. Meyerbeer is at present stopping here, in the enjoyment of perfect health.

MUNICH.—Herr Leopold Lenz died on the 19th of June. He was born, at Passau, on July 22, 1804. He formerly was engaged at the Royal Opera House, and, as a composer, produced several songs which obtained for him a brilliant reputation throughout Germany.

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"Since its first publication this book has met with general acceptance, and is now used as a vade-mecum by many of the most eminent and intelligent vocal instructors both in the metropolis and the provinces. We say vocal instructors, because it is only to instructors that works of this class can be of material use. Singing is not an art which can be learned by solitary study with the help of books, and those who are self-taught (as it is called) are always badly taught. But a good treatise, in which the principles and rules of the art, founded on reason and experience, are clearly expressed, is of infinite value, first to instructors, in assisting them to adopt a rational and efficient method of teaching, and next to pupils themselves, in constantly reminding them of, and enabling them to profit by, the lessons of their master. In both these ways Signor Ferrari's work has been found pre-eminently useful.

"The foundation of singing is the formation of the voice. A bad voice cannot be made a good one; but the most mediocre voice may be made a source of pleasure both to its possessor and to others. Accordingly, ample dissertations on the formation of the voice abound in our treatises on singing. But it unfortunately happens that these dissertations are more calculated to perplex than to enlighten the reader. We could refer to well-known works by professors of singing of great and fashionable name, in which the rules for the formation of the voice are propounded with such a parade of science, and with descriptions of the vocal organs so minute and so full of Greek anatomical terms, that no unlearned reader can possibly understand them. Signor Ferrari (as he tells us) was brought up to the medical profession before, following the bent of his inclination, he betook himself to the study of music. But this circumstance, while it made him acquainted with the physical construction of the human organs of sound, has not led him into the common error of displaying superfluous learning. We have not a word about the 'glottis' or the 'trachea,' but we have a broad principle distinctly enunciated, and intelligible to everybody.

"Signor Ferrari's principle is of the simplest kind. 'Everyone,' he says, 'who can speak may sing. The only difference between speaking and singing is, that in speaking we strike the sound impulsively and immediately leave it, whereas in singing we have to sustain the sound with the same form of articulation with which we struck it impulsively.' It is on this principle that Signor Ferrari's practical rules for the formation and cultivation of the voice are based. To give the pupil a sufficient control of the breath for the utterance of prolonged sounds—to soften the harshness and increase the strength and equality of the natural tones of the voice, without ever forcing it—these are the objects of the scales and exercises on sustained sounds, which must be practised under the careful superintendence of the teacher, whose assistance Signor Ferrari always holds to be indispensable.

"Signor Ferrari makes an observation which, as far as we are aware, is new. It is evidently well founded, and of great importance. Owing to the want of attention to the tone in which children speak, they acquire bad habits, and contract a habitual tone which is mistaken for their natural voice. It is a result of this neglect, he says, that 'the young ladies of the present day speak in a subdued, muffled tone, or what may be called a demi-faletto, in consequence of which very few natural voices are heard.' Hence a young lady, when she begins to sing, frequently continues to use this habitual tone. 'The result is,' says Signor Ferrari, 'that not only does she never sing well, but soon begins to sing out of tune; and finally loses her voice, and in too many instances injures her chest. 'Indeed,' he adds, 'I have no hesitation in saying that hundreds of young ladies bring upon themselves serious chest afflictions from a bad habit of speaking and singing.' Signor Ferrari afterwards shows how this great evil may be cured by making the pupil read or recite passages in a deep tone, as though engaged in earnest conversation; and he adds, 'I cannot advise too strongly the greatest attention to the free and natural development of the lower tones of the voice. It is to the stability of the voice what a deep foundation is to the building of a house.'

"Signor Ferrari deprecates, as fatal errors, the custom of practising songs or solfeggio with florid passages before the voice is sufficiently cultivated. He is of opinion that young ladies ought to begin the study of singing at thirteen or fourteen, and not, as is generally done, at seventeen or eighteen, by which time they ought to be good singers. In regard to the important question how long the pupil ought to practice, he observes that this will depend on the acquisition of a proper method. The more a pupil practises with an improper intonation the worse; but once able to sing with a natural tone, he may practice two, three, or more hours a day without danger. All Signor Ferrari's precepts are of the same sound and rational character.

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